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AN  
**ADDRESS**  
TO  
**PARENTS AND GUARDIANS,**  
ON THE NECESSITY OF  
REDUCING ALL SYSTEMS OF ART  
TO THE MOST SIMPLE AND PRIMARY PRINCIPLES;  
EXEMPLIFIED  
IN A SERIES OF OBSERVATIONS ON THE  
**ART OF DRAWING;**  
PURPORTING TO SHOW  
THE EVIL TENDENCY OF LEARNING BY HABIT ONLY,  
AND THE BENEFITS OF A  
**SCIENTIFIC MODE OF INSTRUCTION.**

~~~~~  
'Tis thus, if youth are early taught to tread  
In paths of art, by science truly led:  
See how they spread the praises of their guide,  
In their acquired knowledge far and wide.  
Where beauty's shown by uncontested truth,  
Must be the path to point ingenious youth.

~~~~~  
*By I. JENNER, Drawing Master;*  
AUTHOR OF FORTUNE'S FOOTBALL.

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## Introduction.

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**I**T is with regret that the Author of this Address has long observed the injurious effects on the minds of the rising generation, which springs from their being, in too many instances, taught by habit rather than principle, in many of the most useful branches of the liberal arts.

In this address it is not the author's intention to intermeddle with any system but that wherein he hopes to prove himself in some degree a judge, as well as a professor; therefore he wishes to submit to their serious attention those impediments, which, even at this enlightened period, obscure the art of drawing; which art is still much retarded by some, who, for reasons best known to themselves, would persuade the world that it is but a mere art, or knack, without any scientific principle; though it is well known to involve in its capacious field of practice, a multiplicity of sciences, destitute of which, in a certain degree, no one can reasonably expect to succeed as an imitator.

But he hopes that drawing is now too generally and extensively understood, by the discerning part of mankind, for so vague an insinuation as the one complained of, much longer to

retain any credit ; the art being at this day so enlarged, that it has been found expedient to divide it into numerous classes, most of which are discovered to be replete with certain laws, that are as free from error as the mathematics.—

Which he trusts he shall prove by incontestable facts, and thereby demonstrate the necessity of teaching them, in the plainest and most-simple manner ; describing the unerring rules of lineal and aerial perspective, under two of the most distinct and most docible forms, the round and square solids ; which, through more than thirty years' experience, he has found to be applicable to most purposes, for defining both the above systems of perspective. Nor does he offer these as any thing new, but as the most useful essentials for forming the inexperienced mind, so as to enable the pupil who is thus instructed, to understand and account for effects, by a perfect knowledge of their causes.

He most readily acknowledges his obligations to those, from whom he had the good fortune to receive instructions ; for to their zeal he is indebted, not only for the information he then derived, but for all the discoveries he has been prompted to search after, as inspired by their precepts and examples.

These precepts and examples, rather than his own, are what he wishes to recommend ; and will endeavour, in the course of this work, to enable his readers to judge wherein those truly essential principles have been carefully adopted ; without which, he will venture to say, no true knowledge of drawing can be attained, however well the hand may have been brought to act as a machine.

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AN  
**ADDRESS.**

**I**T surely must be allowed, that in those classes of drawing that relate to the imitation of the productions of art, we never can succeed unless we are thoroughly acquainted with that part of the mechanical theory which belongs to the visible construction, or that which presents itself to view, whether we are to depict it externally or internally. We may at least substantiate this in the instance of naval and civil architecture; without which, in some degree, it is vain to attempt a representation of any marine or territorial buildings, as ships, boats, houses, churches, &c. And equally as essential are the principles of perspective, for both orders of buildings, through every description, whether in a perfect state or in ruins: for this useful science is so intimately connected with all the laws of vision, that we are unable to group together any objects that are produced by nature or art in the manner we ought, unless its points and lines are familiar to us. In shipping, in-



deed, we have need of a knowledge in many nautical operations. I am certain, that though some may deride, yet no one can disprove my assertion; they can only urge that genius should not be shackled: though in this they should be right, yet it appears plain, that to be destitute of knowledge in the different parts of pursued practice, occasions numerous difficulties which are the heaviest fetters that an ingenious mind can be loaded with; and, surely, true well-regulated systems of knowledge are the only means of setting the mind at liberty. Such systems, though they lead the pupils, are only guides within call to the well informed.

The immortal Sir Joshua Reynolds was certainly of this opinion, when he advised his pupils to have the compasses in their eye, rather than in their hand: but he did not then speak to those who had never held a pair in their hand; no! he spoke to such as had used them so judiciously, that he supposed their mental perception was become so perfect, as to answer the purpose even of dividers, to their corporal organs. To strengthen this, does he not, in another place, blame his younger graduates for presuming to draw from their own heads, as they termed it? He admonishes them first to collect a store of knowledge therein, before they make the attempt.\*

\* Vide the seven first lectures to the Royal Academy.

What is this knowledge? is it merely how to manage the pencil?—I fancy not! Though even this is useful, when we know for what and for why: but, in order to this, there surely must be a predetermined motive, as well as a present moving intention; and it must precede the act, or it will be to no more purpose that the hand is in motion, than for a man to move his feet without knowing a step of his road, and therefore forbearing to proceed; in which case, I suppose they will both arrive at their defined end together.

And how is this knowledge to be obtained? is it to be acquired by habit only?—Most assuredly it is not! It must be from well-adjusted principle. It must be attained either by attentive reading with close application, or by systematic tuition, faithfully communicated by the teacher, and earnestly adhered to by the pupil.

This, I hope, will appear clearly rational, when considered in the different points of view; in which I shall endeavour to show my reader some of the pleasures and benefits as are the results of a scientific mode of instruction in any of the arts, and the unprofitableness of wasting the time in learning habits only.

In those subjects which we study from nature, where, like some of Euclid's elements, which are evenly odd, and oddly even, these are mostly regu-

larly irregular, yet the figure and proportions in each species are so certain, through all its variety of productions, that, with a little attention, we may trace each to its class; and, if we are acquainted with the uses for which the subject before us is designed, we may soon discover the production that is most perfect or most beautiful in its kind, and thereby fittest for our imitation; in which we cannot succeed, however we may flatter ourselves, till we have well considered the form of its contour and the proportions of its parts: otherwise, the beholder might have cause to doubt whether we have meant hereby to prefigure a cow or an ass, a tree or a cabbage.

This proves the truth of an assertion which I am sorry to make, that, in general, we are such heedless spectators, that we see without perceiving. As artists, who should wish to excel in our profession, this is an inexcusable folly; for we are often called on to draw, or paint, that which at the moment we want it is not to be met with even in a print; and if we attempt it, from the imperfect impression of so transient a glance, we do worse than nothing; for we lose our labour and our time, together with the good opinions of our friends.

But the design of this little work is not to make out a list of the foibles of human nature, but to prove the necessity there is to inform the minds of youth, while we train their hand to the practice of

any of the arts. For it is a serious consideration, that if we do not furnish their understanding while we set them examples, we are cruelly robbing them of the most valuable privilege they have, for which robbery we can never make them amends,—that time which is to prepare them to live as useful members of society, and ornaments of the age they live in.

Should some readers think this is a useless harangue, there being already a sufficient number of books on the subject of drawing,—I would add, yes, and more than enough, for they are scarce half of them read; and still a less number of them read with that attention which is requisite in order to understand them: and some others are so perplexed with unexplained technical terms, that the inexperienced, for whose use they are supposed to be written, can only wade through a few pages, before their ideas are as completely overwhelmed as Pharaoh and his host.

I am fearful that there are some other few, that, after informing the reader of there being something more to be understood, than has been as yet pointed out, instead of throwing a light thereon, only entertain him with the untried conjectures of other writers; showing how widely they disagree; and so leave him to discover, by his own sagacity if he can, which of the quoted authors, if either, is to be depended on.

Believe me, my motive for making so free with my superiors, is entirely with a wish to stimulate some able writer, to favour us with a treatise on the art of drawing, that may adequately explain its first principles, and contain a clear English definition of the necessary technical terms, and a balance of the credit due to each quoted author, whom he shall think fit to introduce.

It is evident that, notwithstanding so much has been already written on the subject, it is still found expedient to have recourse to personal instruction; *not for want of examples*, but to gain *explanatory information*. If this is always obtained, then our youth of the present day, are most of them able to account for all effects, good and bad, which occur in their several attempts, as far as their practice under a master has hitherto extended. In that case, I shall offend no one by saying, that this address owes its existence to a fear lest some few individuals of them should, unfortunately, not know what kind of instruction they stand in need of; and for want of making suitable inquiries, should jog on blindly, being unconscious that they have by them a teacher, who is replete with information, and zeal equal thereto, waiting impatiently, on their appeal, that he may communicate to them all the principles that are requisite to give them as perfect a judgment, up to their present practice, as he should have himself.

Left any one should inquire into the cause of so groundless a fear, I must acknowledge, that it arose from many instances among persons of genius; who supposed they had been practising under an ample system of instructions for years, some seven or more. Yet they knew no principle whereby to judge of the merits or demerits in their own works, or in those of others; could not tell why this was light or that dark; why that was larger or this smaller; nor in what degree either should be so in any case. Nor did they believe that such knowledge could be given them; imagining that their miscomprehension was occasioned by want of genius, whatever that mysterious something might be. Though at the time, they could discern that none of their performances had, upon the whole, the appearance of nature, in that extent which the niceness of their eye caused them to wish; yet, by the manner of handling, the pieces were extremely beautiful; but they were beautiful confusion; distant objects tumbling over into the foregrounds, for want of knowledge in lineal and aerial perspective, of which they knew only the name.

What kind of instruction, say you, is that which you recommend, under the dignified title of scientific; and in what manner should it be communicated?

If it be allowable for an author thus publicly to

give his opinion on this head, I would, with all possible deference for those of higher discernment, propose the didactic, or preceptive, with the exemplary. By beginning with the pupil thus, after acquainting him what is most proper for him to attempt first, and why it is so, then how he is to perform it, and this not by words only, but with present manual example; and unasked assign a reason why he should do it according to the manner you have exemplified and prescribed, in preference of any other: and when he has performed it equal to his yet feeble abilities, you will, no doubt, tenderly tell him his errors, why they are such, and in what degree; then you will show him, on the defective specimen, how to remedy them, by correcting and perfecting the same for his next example. I should think that a conduct somewhat like this, would soon, by the satisfactory improvement of your pupil, adduce a sufficient proof how far you have acted as a faithful and well-qualified teacher, for the following reasons:

First, because you have impressed his mind with a due knowledge of the leading principles; secondly, by your prudent treatment you have brought him to like both you and the art; and thirdly, because you have ocularly demonstrated to him what perfection he is at present to aim at.

Now left there should be any who act unwarrantably retrograde from some such plan to the prejudice

of young minds, I hope to present my readers a method whereby they may know whether the mental progress of their youths has been caused to keep pace with their practice, which is what I contend for, on the supposition of an existing genius, the signs of which I shall next endeavour to elucidate.

In our present progressive state, our mental food should be as scrupulously attended to as our bodily nourishment; and as we find that the best aliment for infants are milk and such kind of easily digested diets, so we shall find, that to train up young minds in any of the arts and sciences, they should be initiated therein by the fundamental principles; for such alone are calculated to enlarge and invigorate the mind, increase the understanding, and support the fabric of knowledge we wish to erect.

It is true, that if the actuating power or spring of the mind be wanting, all attempts to implant in that mind an abiding knowledge, is like pouring water into a sieve. Therefore we will consider what indicates the existence of this desirable faculty, which is productive of such wonderful effects. We shall find that it may often be discovered at a very early period; for it will create in the mind that possesses it, a craving appetite after information; such, in particular, as relates to curious works, and how they are effected; as beautiful objects, enchanting sounds, &c. Where the energy of the mind is strong, it



will sometimes draw their attention even from the midst of giddy diversions, to the pursuit of rational amusements; or stimulate them to excel in those enterprising kinds of play, where the mind is the first and principal operator. These tokens surely bespeak the local existence of genius. Such minds may be diverted into a useful channel, if placed under a zealous and well-informed instructor: they may otherwise be dwindled into stupidity, listlessness, and almost nonexistence, if suffered to wander unguided by science, through the mazes of delusion, and not being nurtured by instruction suited to their capacity.

If the young ideas are not directed by true unerring principles, they will accumulate error upon error; for the ingenious mind cannot bear to be an idle spectator of what the hands are employed in. In all systems of art and science, these first principles are very few, and perfectly simple, therefore easy of attainment; but so absolutely essential, that to the want of a due attention to them, is to be attributed most of our failures where we zealously persevere.

I have often thought that those whom we are told have become deranged by too much study, have rather been driven desperate on discovering, that after having astonished the world by the extent of their ingenious exertions, they have, at last, all on a sudden, perceived themselves to be in a fault, through

the want of a fatal something, which no doubt they have neglected to notice as they passed, but which they now think it is too late for them to search after with any hope of success.

Whether this conclusion is just or not, I am nevertheless inclined to think that we do not all of us sufficiently simplify those systems that we are in possession of, nor trace them back far enough towards the source from whence they are derived; and for want of so doing, we are not only unable to give satisfactory answers to ingenious inquirers, but oftentimes at a loss to effect that in our pursuits, we are anxious to accomplish: though perhaps the means of obtaining that power is near at hand, yet the principle on which that power acts, is likely to remain unperceived by us, who are brought to a persuasion that nothing so trifling as the said principle, (when in view,) appears to be, could for a moment put us to a stand, who have conquered so many apparently greater difficulties: therefore we disdainfully turn aside from that which alone would have effected our desired purpose.

It is natural for some minds to feel a pride, arising from a long series of practice, which will not let them believe that they can have passed by any thing unnoticed, that could at so late a period be worthy of their attention. From this it happens, that some ingenious practitioners, who acted by ha-

bit only, have, even after eight or ten years' study, (as they deemed it,) declined the pursuit, in despair of ever comprehending it; yet neither reading nor tuition was ever applied to: and now, after so much practice, they think nothing can possibly be wanting but genius; so nothing remains but to give it up. This I hope to prove is not so irremediable as such persons may suppose, and that it would not take them much time nor trouble to surmount all that ever impeded their progress; for the cause why they could not amend what defects they discovered in their performances, was only because they could not account for the causes which produced them.

I hope it will not require many arguments to prove, that if I as a teacher, or one so called, do not fully explain to my pupil all the causes and their effects, in their various points of view, as I lead him on, I cannot truly be said to instruct, but confuse, the mind that I profess to enlighten; and as all confused ideas are burthens, the mind so burthened, cannot proceed to advantage.

I have always believed it to be necessary, if we are laying the foundation of any system of knowledge, that we should begin at the very first step; that when our pupil has reason to suppose he has been making some advances, we may not be obliged to bring him down again, to examine some unexplored mystery, that he ought to have been made acquaint-

ed with sooner ; for every one will agree, that this would be discouraging.

Yet if our pupil has already made some way in the dark before we attended him, it is better that we thus make him acquainted with the earliest rules, than to build on a bad foundation, or, rather, no foundation at all : it would be wrong in us to let him miss ever so trifling an item, that might illustrate a future passage in the theory.

I am convinced how wrong it is to omit any of those first principles, from instances of the bad effects of such omissions ; I think I need not identify more than one out of the many.

When at Bristol hot wells, I was sent for by a lady ; who, I hope, is still a living witness to the truth of this statement. On entering the drawing room, I was astonished at the beautiful assemblage of views, in various manners, with which it was adorned : judge how greatly my astonishment must have been increased, on being informed that they were all of them the performances of the lady who had sent for me to give her further lessons on landscape ; for, notwithstanding the high praise that was due to her taste and elegance as a copyist, she could not do justice to the simplest object that was a production of nature, or of any of the mechanical arts as raised bodies. Yet, after a few lessons I had the honour of attending her through, every hinderance

was effectually removed, and all kinds of real objects became as easy to her imitative pencil, as a drawing set for her example. For this success I must ever acknowledge myself greatly indebted to the energy of her own mind and the teachableness of her disposition.

"Teach the wise and they will be still wiser," was the wise observation of a prodigy of wisdom. This emboldens me to hope that these crude but well-meant declarations will not offend many; for the same wise monarch was certainly right, when he maintained, that none but the unwise are offended at instruction.

But you will perhaps say,—how does this doctrine of the necessity of attending to instructions in what you call first principles, accord with the well-known instances of the surprising abilities of self-taught artists, &c?

Let us first consider the wide distinction between self-taught and untaught, that we may not inadvertently confound one with the other, there being persons of both these disjunctive characters;—in the first of these the mind is endued with so much energy, that it almost borders on inspiration; in the latter there is not energy, but presumption; for they will obstinately resist all advice that tends to convince them of an error; and will plod on, blindly and deafly; for they will as much disdain to re-

ceive knowledge by reading, as by discoursing: for such, neither practice nor time can be of any avail; for those who know nothing, can do nothing aright.

How strikingly different is the former, the self-taught: though such as we so denominate, are not always so in the strictest sense of the term, or I might perhaps in some points assume that boast: but those who are best entitled to this appellation, do no doubt make greater self exertions; and, because acting for and by themselves, they are likely to make more attentive researches, by reading and otherwise; and the energy which forces them on, prompts them to reflect, and examine into causes and effects; thereby to attain the power of reasoning, that may guide them in the way in which they hope to succeed: but where they do not employ such diligence, and therefore have not acquired that extent of knowledge, those deficiencies in point of understanding are easily discerned in their works. Yet those persons, even in the lowest degree of excellence, justly excite admiration, though not totally uninstructed, nor their acquisitions all of a spontaneous growth; for they must undoubtedly have been at much more pains to acquire that knowledge by reading and experiments, which others scarcely obtain by tuition: this surely renders them worthy the higher esteem, for their zealous perseverance, without reckoning upon genius, which is vulgarly called merit; for

this, I am sure, attaches not to man as such, it being the free unmerited gift of his Creator ! therefore what alone renders him worthy of praise, is the good use he makes of it as a talent.

But these extraordinary instances are such as we but seldom meet with among our pupils ; the greater number of whom are like unfinished instruments, that want many skilful exertions to bring them into harmony ; and for that end they are placed under those who are believed to be complete masters of the body of mysteries they profess to teach. This being admitted, their pupils are advised and expected to depend on those conductors, as infants do on their leading strings ; who, if they go not as they are guided, go not at all. Therefore if I, as a master, tell them nothing, they are likely to know nothing, while I attend them ; for I have often found that it is of no avail to counsel them ; for they will tell you, —My master never tells me so. This confidence in a master is highly commendable ; for without it, the best teacher can be of no benefit.

I hope that no one will feel any point in these observations, but the point intended by the writer,—that of a spur to their zeal for the mental improvement of those youths committed to their care. Feeling as I do the benefits that would accrue to artists, from a more diffused knowledge of the true principles of drawing, that the next age may not have

cause to add their complaints to those of the present, saying that real hard-earned abilities are still unrewarded, save in a few instances; because the principles by which they should be discovered, are in so few instances understood.

When considered in this light, how desirable an attainment is a true system of practical theory, to those who learn drawing for the sole purpose of becoming judges of the works of others: for by this they will be enabled rightly to appreciate the worth of an artist, in proportion to the extent of his abilities, and thereby discern how adequately to reward him. Besides, they will be capable of perceiving all the beauties of a picture, and to judge of it dispassionately, without partiality to, or prejudice against, the artist who performed it. Nay, their chief wish on going into a picture gallery, will be to enjoy that generous and rational gratification, of selecting from the assemblage an entertaining source of remarks on the several excellencies they have discovered in each artist's performance; which power of doing justice to the various characters, will yield to their refined feelings more delight in one day, than can be experienced in a whole life by an ignorant ill-natured critic; for he is only entertained with the blemishes, being blind to all the perfections; therefore he is liable to meet a rival in the most illiterate clown.



To those who learn for amusement only, a scientific knowledge must be equally desirable; for, surely, those who follow the practice for this purpose, have another end in view, to stimulate their exertions; for if they were always to fail in obtaining the pleasure arising from the approbation of their friends, the operative part of the amusement would soon pall, and they thereby be induced to lay it aside in disgust. Whereas if they are acquainted with the laws of lineal and aerial perspective, and correct all their performances thereby, they will be so certain when they do right, that if others err in their criticism, it will be easy for them to inform the judgment of their friends, by such sound reasoning as will delight while it convinces.

Though hitherto I lay so great a stress on the two grand systems of perspective, that it may appear as if I meant to say that there were no other principles to be comprehended in drawing, unless those of architecture as before mentioned. Not so! for after I have given my readers the information which constitutes the main purpose of this address, I shall point out one or two of the more subordinate systems, belonging exclusively to particular classes of objects, by way of proving that it is essential for us to inquire after ruling principles, through every order of beings we attempt to imitate.

That I may be understood by those readers who

have scarce ever bestowed a thought on the subject of drawing, as it relates to the true imitation of objects, till the benefiting of their offspring or ward gave birth to such thought, I shall endeavour to be as explicit and concise as my feeble powers and the nature of the subject will permit.

I shall here premise, that there are but few, if any, but can in some degree discern a glaring misrepresentation of whatever they have been accustomed to see: therefore for the intent of simplifying the first principles, so that their utility may appear forcibly conspicuous, I shall attempt to describe them, by what I presume to call the two primary or original forms, namely, the round solid or ball, and the square solid or cube: though I must hereafter take the liberty to retract the term solid from both these forms, for reasons which, I hope, will then be deemed admissible.

First then, I begin by considering some of the leading principles belonging to that form, which, at present, I entitle the round solid, or perfect round figure; which we must raise to its apparent fulness by a certain mode of shadowing, such as our pupil should be made capable of explaining at the first lesson; for the shades on this form suffer no deviation, but what results from either the change of situation with respect of the luminary, or the difference of texture constituting the surface of the object; as

whether polished or glossy, or unpolished as is called a dead surface, or as if a transparent body, such as glass, &c.

With a little attention, any one can perceive if in a drawing a ball appears to be perfectly raised, round on all sides; and whether evenly raised, or uneven as if bruised, or notched; for if evenly raised by good shadowing and tinting, without colours, as the pupil will well understand, it then appears as perfect as if turned in a lathe, and entirely detached from the paper; and if only half raised, it will be like a ball cut through the midst, or a segment, which is less than half, with its flat or plain side laid on the paper, which is termed *baso-relievo*, and the former *alto-relievo*.

This plain simple figure may profitably employ our still further attention before we quit it. In this case, as I proposed, I must now suppose it hollow; because this shell-like appearance should be explained as fully as the other; accordingly we will consider this hollow ball as cut through the midst, and one half placed with its concave or hollow side full to our view; the other half presenting its convex or raised side; and both these receiving their light from the same point, they in consequence will require to be shadowed directly contrary one from the other; and though they are alike circular in their outline, yet one of them must be contained in two circles,

one within the other; which the youth who has once done them under an instructor, will be able not only to effect, but also to assign sufficient reasons for.

We will next examine the ruling principles that are requisite to our understanding the square or right-lined figure; and we shall find, that in this superficial state, it will require a correct knowledge of perspective, even as a single object; whereas both forms equally depend on this science, if grouped or assembled in one view; and not only lineal as respects the outlines of the figures, but also aerial as regards their light and shade; which shall be discoursed on in its place.

When we consider the right-lined form as a cube, like a square block of stone or wood, &c, or as a box closed on all sides, then all the lines except the four which describe the upright side fronting us, must be directed to a point, given for the purpose of diminishing agreeable to the laws of vision, or the methods by which the eye judges of such objects, the name of which point or points, and their situations, as well as their uses, shall be explained as far as is here necessary, before I conclude; while at present I only add, that this, like the curve-line figure, must be understood internally as well as externally and superficially; and is governed by the same causes, in contrariety of light and shade, though differently

pencilled in producing the gradations ; yet these distinctions do by no means hinder the progress of the rightly informed pupil, but entertain and enlighten him.

For the intent I may as little as possible divide the attention of the student, I have thought it right to propose the two forms just described : not as any thing new ; for, I doubt not, they have been much abler treated on, though now too much neglected ; which I lament, because I find them perfectly simple, and yet fully applicable to all the extensive variety throughout the known systems of the visible creation, and the utmost limits of art.

To prove this as to its lineal phenomena, make an extended line, as irregular as possible with your eyes shut ; then, on opening them, examine all its meanders, and you will perceive that it has no turnings but such as curves or angles, the former of which is found to have its origin in the circular or round figure, and the angles may be traced to the equalilateral triangle, or the square ; which latter I prefer, on account, that showing three sides at one view, when of a cubic substance, it thereby serves most appositely for describing the rules of perspective, both lineal and aerial.

Lineal perspective is a science that teaches us to draw, not only superficial squares and cubes, and all polygonic figures, in the exact points and manner in

which they appear, but also how to arrange, proportion, and describe, all kinds of grouped objects, of all forms, in all situations, in which the eye can command them at one view.

In order that my readers may know whether a picture is performed agreeable to the necessary rules of this unerring science, I must request their attention to the following.

It is almost an invariable fact, that in all views where the sky appears to meet the land or water, that line is the place of the extreme distance which is termed the horizon; at which supposed height you should draw a fine line through the picture, parallel to the base or bottom line, with a soft black-lead pencil; which line is consequently called the horizontal line: then look for the largest house, or other square object, or row of trees, or columns; lay a ruler close along the bottom line of any such objects on the vanishing side, which is known by the line being inclined upwards toward the horizon; mark with the pencil where the ruler touches the horizontal line, a fine but visible point; then remove the ruler to the upper line, which should descend to meet at the same point, which is called the point of sight; which if it does, take a thread, and hold one end firmly on the point, and with the other hand extend it from line to line wherever any declining line occurs; and be sure that, if the picture is

drawn with truth, all such lines will meet precisely at that point, whether houses or any other buildings, their windows and doors, all the bricks or stones that compose the wall, tiles on the roofs, tops of chimneys, battlements, &c, &c.

Where they do not so meet, it will only spoil the eye of a young practitioner, to copy them; unless he is apprized of such defects and directed how to avoid them; for then the opportunity of discovering them to be faults will prove highly salutary for his establishment in the knowledge of what is right.

I have guarded the assertion which begins the last observation concerning the horizon, because, when we are in a deep valley, the hill immediately before us mostly rises so high, as to hide the horizon, and therefore may by some be mistook for such, by its appearance next the sky.

We should do well to remark, that no ground that rises above the level we stand on, can ever be the place of the horizontal line; but it often is below us, as we may see when we are on a hill, the horizon then being as a valley. Therefore when the hill, by rising, hides the real horizon, we must find an imaginary one, which any two of the upper vanishing lines of a building, square with any part of the picture, will readily ascertain: not the vanishing base line, for that rises, according to the ascent of the hill.

These and all other phenomena belonging to picturesque effect, the well-informed youth will, as he proceeds, be able to explain, in a manner perfectly convincing.

Let it not be thought that the code of instructions herein recommended, will ever be found burthen some or cumberous to the mind, even when communicated to its fullest extent : I can safely attest that it will not ; for when like food it is administered in discreet portions, as the practice requires, it will be found to be light of digestion, strengthening to the ideas, and promotive of mental appetite after other profitable pursuits, from a supposition, that there may be as great entertainment in them, as in what they are already acquainted with. I can assure them and you, that extensive knowledge in whatever is worthy of attention, does not retard our practice, but greatly accelerate it.

Neither need you fear that you will not be able, from the short specimen here given, to make sufficient inquiry for the purpose of obtaining the intelligence you wish ; for your enlightened youth will so teem with information, that he will be ready to forestal your questions, through his eagerness to acquaint you with what gave him so much pleasure in the acquisition.

Though this is by no means intended as a drawing book, but only an effort towards familiarizing



precepts with example, yet I cannot quit the subject without recurring to that essential branch of science, lineal perspective, on which I wish to offer a few more observations, before I deliver my definitions of the aerial; which I hope I shall be able to prove as fully essential to the art of drawing, as the lineal; and that without both being perfectly known, and equally attended to, we never can arrive at a true understanding in the art. I am confident, that if we attempt to account for the magnitudes and strengths of any distant objects, by other means than those mathematical truths, we shall always act in most violent opposition to all the principles of vision; and, for that reason, we must ever be at variance with nature and art.

It is by the vain attempt to represent objects at various distances without these sure assistants, that we too often see the different divisions in walls that ought to be in a vanishing point, such as the bricks, &c, with some of their further extremities even larger than the nearest. From a like cause we see in drawings, that would otherwise be beautiful, lofty round towers with straight-lined tops, and chimnies and battlements with the same fault, as if they were level with the eye; though in reality they are meant to appear from twenty to sixty or seventy feet above us: this defect is what the most inexperienced may perceive, when it is pointed out. Who then, having

zeal and genius sufficient to produce a neat performance, would not blush at an error like this; knowing that there is a science, which, if they would submit to use it, would secure them from all errors of this nature!

For, I have further to observe, that where these objects or any others, either natural or mechanical, are repeated in a picture, though grouped in promiscuous situations, where we mean their real magnitudes to be considered as alike, therefore only reduced agreeable to their respective distances, then it is expedient we provide two or more rays from the supposed point of sight, which should be extended to one side of our picture, where the one should touch the base line, and the other be as far above it as the height we have determined on for one of our foreground objects; that if we wish to place another of the same, in a more remote part of the picture, we direct our eye to as remote a part of the under ray, and from thence draw a perpendicular line to the ray above, and this will be the exact height sought; then draw two horizontal parallels, long enough to reach the place you choose for the object: this method will, with certainty, proportion all kinds of objects, in all situations, whatever may be their height, bulk, or figure. It is unquestionably certain, that if we do not thus proportion the gradual decrease of magnitudes by the distances, we shall be liable to

have a distant sheep large enough for an elephant, or a windmill equal to a cathedral: yet if any one wishes to maintain such uncertainties, they are still at liberty to enjoy them.

I come now to treat on aerial perspective; which, as I before observed, is equally as essential as the lineal; because in such proportionate degrees as the one lessens the objects by its radiated lines, so the aerial, by the like degrees, renders them remote; by its gradual faintness, effected through the weakness of their shadowing, and the tinted stillness of their light. For if the light and shade are not both uniformly diminished in their strength, the objects cannot retire in that harmonious degree which pleases the judicious beholder, by its near approach to nature. This is the principle by which objects are kept back in open scenes, such as landscapes, sea views, &c: but in enclosed views, as caves, dungeons, and the like, where the light enters at a small space, near or in the front of the picture, there only the light is diminished till the back ground sinks into a deep, and nearly imperceptible, obscurity.

When we are thus established in the foregoing principles of lineal and aerial perspective, under the two simple forms, we are then certain that we are furnished with a sufficient comprehension of vision in general, as it relates to the art of drawing; so that, henceforward, we want only that particular branch

of knowledge which belongs to each class of objects exclusively ; by which means the mind is now at full liberty to devote its whole energy to the subject under contemplation.

One who has been taught the art of drawing, scientifically, will always endeavour to increase his scientific fund, from every new subject he attempts ; for he will never begin till he has first attentively examined the object in a point of view the most descriptive, and under such a light as will best display its contour, and the proportions of its parts.

If it is a production of nature, suppose an animal, he will ascertain the length of its head ; then try how many of those are contained in the length from the breast to the extremity of the quarter, and what proportion that bears to the height, and also the distances betwixt the different joints of the limbs. This method will enable us to know when we are correct, if we adhere to it in all we undertake, in conformity to the means adopted to discover the proportions in the human figure. So doing, we shall find, that throughout nature, notwithstanding all the immense variety of productions in each class, yet there is a peculiar uniformity common to every individual belonging to the collective or subindividual race, kind, or class : thus we know, at first sight, through every description of horses, each to be a horse ; and, if we have learned the visible characteris-

tic of each species, we know immediately whether he is a hunter, a racer, or a cart horse, &c; which distinctions are what I call subdividual classes. Thus we may, by suitable inquiries, become competently informed for succeeding in the imitative art, through all the known systems of nature, as well as those which are produced by mechanical operations. By this it appears, that, though without the first principles of theory, which so amply illustrate the science of perspective, we cannot with precision describe any objects, much less groups of any; yet with them, and those which I here term subordinate rules, or principles, we shall be enabled to understand as much as we choose thus to practise.

Indeed, without attention to the truth which is displayed in the fundamental principles, all practice in any of the arts, are but specimens of ignorance and imperfection. As poetry is doggerel, and music jargon, so also is painting a daub, when, for want of knowledge, the objects are totally unlike what they are intended to represent. 'Tis not alone the coarseness of a picture that merits this appellation, as some are led to think, but want of correctness in the outline, and true harmonious effect in the clara obscura. In fact, where the performance discovers the ignorance of the artist, even in point of the method by which the eye judges of those objects in their scenographic appearance, all attempts at pictu-

refque representation, though ever so neatly executed, may, for what I know, deserve the name of daub, as much as words without meaning deserve that of nonsense.

Left any should so far misconstrue my real intention in these observations, as to imagine it springs from an illiberal motive, I wish to explain more fully what is the purpose I hope to effect hereby.

It is this one desirable advantage, the universal progress of knowledge, which it is in the power of every teacher to procure and communicate, without much trouble, and with more than double advantage to himself, by the same means that has, for a long series of years, been resorted to by zealous schoolmasters; who, to increase their own knowledge for the benefit of their pupils, both in literature and figures, have purchased those ingenious works called assistants, and thereby so advantaged their own minds, that they have been enabled, after applying practice to attentive reading, to make further discoveries; which have not only immortalized their fame, but enlarged the field of scholastic sciences, to the extent they are at the present day.

Shall we alone be too proud, too vain, or too idle, to avail ourselves of such salutary advantages? for, notwithstanding my animadversions on some authors, there are numerous books on all the various arts, that will suit our reading perfectly well, where

our length of practice has made the terms of the art familiar to us, though to the inexperienced they may be inexplicable without your assistance. Indeed, were those books still more clear, by the definitions I have expressed a wish for, it would then be found, that by reading only, even with studious perseverance, it would require more time than youth could well spare for the study of one art only; particularly where that art is not destined for their lucrative profession. Therefore professors need not fear that teachers will ever be accounted as supernumeraries, nor that the world will ever be overstocked with good instructors in drawing, more than in other arts and sciences.

I should be really rejoiced to see an emulation among teachers in all the arts, equal to that which we discover at this time among parents and guardians. Then why shall we not join in the glorious attempt to extirpate ignorance! why not try to banish every trait thereof from this favourite art, as we see our zealous brethren of the scholastic sciences; who are now straining every nervous effort in the propagation of useful knowledge!

When we have attained to the extent of practical understanding which I have described, by the prescribed means, then! and not till then! are we capable of following \*our late president's advice; for

\* Sir Joshua Reynolds.

when our eye and hand is become familiar with correctness, and our judgment thus furnished with genuine principles, we cannot err without knowing it, unless by momentary surprise; nor can we see a defect, without perceiving the remedy, which will always prevent the necessity of either destroying or abandoning the defective attempt; being fully convinced that the mind profits more by exerting itself in the resolution to overcome an error, or accident, than in making a dozen new essays, with each a fault, perhaps worse than the first, which we may then be blind to through vexation.

So that, though we allow ourselves to sketch ever so rude, we can never be brought to finish any thing for inspection, but what will do credit to our understanding, though it should be but a sketch after all: for the coarsest and most unadorned performance, where true scientific evidences appear in every touch, is far more desirable, and more valuable, than the neatest and most splendid mass of imperfections, done by whom it may.

Though both kinds of drawing, the coarse and the neat, are alike masterly, when judiciously conducted to their proposed end, yet ignorant boldness only shows how deep it is rooted, and unmeaning neatness is labour lost.

It never can be supposed, by any unprejudiced reader, that I thus dictate to artists of experience; I



verily do not ! for that I know would be like holding a taper to the sun ! When I thus explain myself, I am addressing either those who are learning, or those who have the guardianship of such ; or with a view of convincing, if possible, such as I have mentioned in the introduction, who are unwilling to admit the doctrine I have advanced ; though I scarce think they will try to refute it, because those I received it from have left it too well demonstrated ; and to the discerning observer all art and nature mutually sign assent. I believe it will not be denied, that in many of the reputable walks of society, besides that of drawing, there are persons, under the denomination of teachers, who have never turned their thoughts to investigate the principles of the art, or science, they have embarked in as such. It may be feared the most of their attention was, from the first, rivetted to the eligibility of the profession, and the sweetness of the emoluments arising therefrom. Are not these instances too general an evil to be overlooked ; when, by this means so many persons of knowledge and abilities are pining in necessity, or compelled to descend to the humblest lines of employ to procure a scanty existence ; instead of filling those places where they are calculated to shine, while diffusing the lustre of their cultivated minds, on their pupils ? But let us candidly examine whether some of those complained of, have not, after

entering the lists, so exerted themselves as to gain the requisite information for the benefit of their young friends, and zealously communicated the same; in which case, our youths are as competent, as the standard herein given specifies; and to be convinced thereof, we have only to put the questions; but if they are not furnished with suitable replies, their minds are still in darkness from some cause: they must therefore have practised to little purpose, though their stock of performances be ever so great.

Were it not so, it would be unnecessary to call on a parent, or guardian, to be umpire betwixt master and pupil: for a real teacher will feel an interest in forwarding his pupil; while a pretender's endeavour will be to keep him as long in hand as possible, and place the non improvement to inattention, or stupidity..

It may appear an unprecedented attempt,—that of appealing to the heads of families, to adjudge the duties they had consigned to another; but let me refer you to the system now adopting in medicine, where I think there is nearly a parallel case, there to prevent application, where success is doubtful through want of skill.

It has been thought expedient to invest those who are most interested in the success, with the power of procuring the right means; for there igno-

rance has done as much mischief to the constitution, as those I have just mentioned have on many an ingenious mind; who, from knowing nothing, have been brought to see objects through a false medium; which is in effect straying further from the right; by which means the road to improvement is at a still greater distance; for false impressions must be effaced, before truth can find place in the mind.

Permit me to ask if there is not another source of evil, that sometimes lurks unnoticed, though a material impediment, immediately in the path that should lead directly to improvement? Are not teachers too often chosen by the price, as we buy articles of merchandise? Do not some choose the cheapest, by way of economy; and pay seven or eight years' salary for less mental progress than might have been obtained from some others in two, provided such had taught them from the first?

Do not others choose to give the greater premium, in order that their youths may be more effectually instructed, or in a better manner? Do they always by these means gain their desired end? if they do not, what is the cause? Is it not because they were not acquainted with the teacher's abilities, as such? Did they not found their estimate on fashion, or on the splendid appearance of some exhibited specimen, performed for the express purpose? Were not their eyes so enchanted by the lustre of

the costly gold frame which contained it, that they had no power to perceive whether it displayed any understanding or no?—This was not doubted amidst so much elegance, therefore passed unnoticed: nor could they think of making so rude an inquiry as—do the pupils know what they are doing, or for why?—here's the touchstone; for, if they do not, they only act as machines, wound up afresh for every performance.

Those who may not know how to examine, so as to become acquainted with the merits of such a case, would do well to make themselves, in some degree, familiar with the concise of the many ingenious works of able writers on the art they wish to judge of, who have done ample justice to those they undertook to explain. I know not an author more concise and explicate than was Bardwell, on perspective, though now too obsolete to be looked into; nor a copious writer on the subject more worthy of dependence on, than Malton senior, whose ingenious principles have been scrupulously adhered to by his late justly celebrated son, Mr. Thomas Malton, whose works, and skill in perspective, are not likely soon to be out equalled; and whose writings and examples will ever be held in high esteem among persons of understanding.

These shine, where I have only feebly attempted; for if a painter but thoroughly understands the prin-

ciples displayed in Bardwell's six plates, even though only under the two simple forms I have here described, he will find that what he discovered in them, if he has tried them with attention, will, as I have before observed, illustrate all the others.

Let it be remembered, however, that though excellencies often grow out of a teacher's example, where the learner's judgment is well informed, yet the extent of knowledge, and a happy gift of communicating the same, is more the desired requisite in a teacher, than exquisite performance.

Though there is a proverb, which says,—“Example is before precept,” yet I don't find that any wise proverb can say that example is better without precept; for such example must be without motive, which is unworthy of a rational being, either to set or to follow; for wherever any such occur, they produce disorder, whether in morals or science.

Are we able, with empty heads and vacant minds, spontaneously to portray aright the visible parts of complicated mechanism, and on a flat surface cause it to appear completely raised, and as free from distortion as the reality itself is seen by the judicious eye, and that in various situations?

Then since we must have some information, before we can imitate the works of those who tread in the steps of such as spent their whole lives in laying only the foundations of the many mechanical arts

which we are called on to delineate, and since our knowledge, after having gained the highest pinnacle of scientific expansion, is at best so narrowly finite, how much less can we, in an uninformed state of mind, by dint of practice only, be supposed capable to attempt with success even the lower orders of the works of Infinite Wisdom! Be assured, that after all the study we can apply ourselves to, and the best information we can obtain, the greatest artists must be here content, as humble copyists; while he that knows neither the principles of vision, nor proportion, must be at a greater distance still.

In this empire, though it is our native land, yet even here there are to be found, perhaps in every county, trueborn English subjects, not a few, whose well-earned knowledge, abilities, and zealous principles, fit them for teachers of the first class! so that we need not of necessity ransack other kingdoms, nor send to the uttermost parts of the earth, for instructors. It is universally known, and I hope believed, that it matters not where a man drew his first breath, so he has but learned, and still endeavours, to use the present and future powers thereof for the benefit of society. Men of abilities inherit neither advantage nor disadvantage from the spot of ground on which their infant feet first made impression, but from the source whence they drew their knowledge; if that flowed only clear intellectual truth, then the

expanded branches, infoliated thereby, are highly valuable for ingraftment on ingenious youth: while careless practice without a guiding principle, is likely to choke the mind with confused ideas, which must inevitably prevent the growth of all the native abilities, as far as relates to that system of art.

Let it not be supposed that I mean to advance so great an absurdity, as that every one who learns drawing only for the intent of becoming proficient in one or two of the abstract classes, must be made to labour through the whole body of theory belonging to all the rest. It cannot be thought that I can mean to say a person should learn naval or civil architecture, in order to become a good face painter: though I have known avaricious persons initiate those who were to learn architecture, or flowers, by first teaching them to copy human features: though this may appear too ridiculous to be true, I know it is a fact; and, I believe, at the period I speak of, many persons taught features without any consideration of what their pupils were to pursue, and this I am not the only one who can remember.

But this is what I wish earnestly to enforce,—that a knowledge of perspective, as it stands related to the square and round forms, both raised and depressed, is what should be taught as the foundation of all picturesque drawing; for experience proves it to be the surest guide to the right understanding of vision

in general; and who will disprove the propriety of seeking after, and attending to, proportion, in imitating most of the various subjects in the animal system.

Lest my readers should suppose that I have forgot having mentioned more points than one, when discoursing on lineal perspective, I will here assign my reason for not proceeding with them in that place.

It was because, in a work so limited as this, prolixity would have been tiresome, especially to those readers who were totally unacquainted with any of the principles of drawing, for whom chiefly this address was designed; since those who have had opportunity and inclination to study it thoroughly, could not need to be informed of what I have here related. And to have explained the more complicated part of the science of perspective to the extent that I have the point of sight, would have increased the work far beyond the bounds and price at first intended; for they could not have been rightly understood, without examples.

Besides, what I have presumed to attempt, was merely to single out the first stone that I thought was best adapted, as a commencement in laying the foundation of the art; leaving the perfecting of the superstructure to more enlightened artists, and writers of more competent skill. Still, as I promised to make mention of them, I will briefly express them in my own way, according to my shallow comprehension,



The point which, in my opinion, is most intimately connected with the point of sight, is the point of distance; which point most appositely derives its name from its adequate powers of describing all the divisions that are required to be found on the vanishing rays of the point of sight, or other given points, whereby declining magnitudes and spaces are determined, by intersecting them with one or more of its own lines; and without which we cannot truly ascertain either the breadths of the receding objects, that are fixed by stated divisions, or the distances between them: of this description are rows of columns, trees, houses, windows, doors, tessellated pavement, &c. These are efficient, where certain objects are placed with their fronts square with the picture.

But those square objects which stand or lay in any of the diagonal situations, with respect to the horizontal plane of the picture, must show two vanishing sides, which sides may neither suit with the point of sight, nor point of distance, as relates to the whole picture; these objects may be buildings, or trees, or pavement, and the like; but more commonly moveable bodies, as tables, chairs, boxes, blocks of stone or wood, &c.

In all these incidents we are liable to want vanishing points, which will affect no other objects but such as are seen in like angles as themselves. Yet

the points thus introduced must be described on the horizontal line.

There are other situations in which square objects may be seen in a picture, namely, such as rest on diagonal planes, or are seen in such points of view : as, for example, a waggon, or other carriage, either descending or ascending a hill which descends towards the horizon, or a hill which ascends in that direction ; likewise a long plank of timber, &c, with one end raised on any thing, so as to lift it from a horizontal level, whether rising to the horizon, or the foreground ; likewise if we suppose, as in some pictures I have seen, a chair fallen forward, and the top of its back touching the horizontal plane, or a table with one leg broken off ; in all these accidental situations they are liable to have their vanishing points either above or below the horizontal line, which will be seen by the ascending or descending of their vanishing lines at their further extremities.

Since I have advanced thus far, it may not be thought quite unnecessary, if I make a few observations more on the principles of shadows.

I would wish them to be generally known under two denominations, the accidental, and the given shadow : by the former, I mean the shadows which embody or raise the object, whether in alto or bass relief ; by the given shadow is implied, that shadow which, in common directions of light, descends from

the object, and falls on the plane in direct or radiated lines, two of which encompass the intercepted space caused by the object.

This last species of shadow is calculated to determine the difference that exists between a body resting on, or attached to, the surface on which the shadow falls, and the effect that is produced thereby when the said object is separated therefrom. It also shows with precision whether the figure is displayed by a diffused light, as that of the spread day; or by one grand illuminating body, as the sun; or one or more small lights, as lamps, tapers, torches, &c. It should be observed, that the diffused spread light of the day, and indeed all other lights, will cause the given shadow of the attached or resting body to join closely and strongly to that part of the figure's outline that touches the plane; but, contrary to all single luminaries, though its shadow is at first darker than the accidental shadow, yet from thence it will soften, by almost imperceptible degrees, towards the verge of the shadow. If the light proceeds from the sun, the termination of the shadow will be strong and sharp, and will be expressive of the figure's contour, though in perspective, which foreshortens or narrows all horizontal appearances, whether substances or given shadows. In the latter, the extent of them will be found by drawing a ray from the luminary, on the near side, if a round body; and if a square

solid, as a cube, &c, the said line must descend close on the upper point of the further side, and drop to the base of the object. Likewise its perspective bounds, and form, must be ascertained by a ray from the point of sight; and let it be remembered, that if there are more objects in the picture, all the rays of light are parallel to the first, because of the magnitude of the luminary: but if the luminary is small, as a lamp, or taper, then all the rays that are found requisite to describe the given shadow, or shadows, must all diverge from the point of illumination.

Much more might be added on this extensive part of our subject; but I am inclined to believe that those of my readers who have neither studied nor practised the art of drawing, would rather hear the full explanation from their young charge, when they present their performances for inspection; for then no more need be discoursed on at one time, than what is expedient to account for what appears in the specimen, by which means those principles will be much clearer and easier understood, being accompanied by ocular demonstration, in the example before them.

I wish also to caution those who would excel in picturesque drawing, not to suffer their judgment to be misled by chimerical and delusive maxims that are in circulation; such as merely intersecting squares, at right angles only, and the like confined ideas; as also the supposition of limiting the shadow

to one direction ; for it is evident that if my house faces the south, in that case the eastern sun lights me from the left, my opposite neighbour of course receives the rays from the right ; and when the sun is in the west, the effect is surely contrary. All the difference in point of choice that I can perceive, is, that when the light falls at the angle of forty-five, it then most descriptively displays the external and internal figure of all objects whatever, and the most decisive appearance of colours and tints.

Although we confess that, after all our utmost acquisitions, there are some who obtain scarce any information that at all resembles science, and yet possess excellencies which others seldom or with difficulty attain.

Here then let us examine whether they are the more enviable for having these gifts, without knowing how or where to apply them ; or would they not be more excellent if they were acquainted with our boasted code of scientific certainties ? I think you readily give the reply in our favour.

I hope you regret with me, when you see the beauties of art intermingled with imperfections, and thrown together in confused heaps, for want of scientific arrangement.

I also believe you are ready to acknowledge, that had we all the natural endowments of a Raphael, the elegance, the grandeur, the fine pencilling, and the

brilliance, with the glow of colouring, of a Claude, or Titian; and all the finishing graces that founded the immortal fame of ancient and modern prodigies of genius; yet, without their acquired knowledge of nature, their correctness, their matured judgment, in composition and arrangement, their systematic proportion, and their nice adherence to the laws of vision,—without all these we should but lamely follow them.

Then surely you will allow, that the few principles which I have been endeavouring at a revival of, cannot ill accord with the *best* natural abilities, but must *rather* be a sure guide to point out the excellent uses these gifts are adapted to; and like the Egyptian cement, will bind the fissures in the artist's pyramid of fame so firm, as to bid defiance to all the blasts of envy, through distant ages, to move the smallest fragment, till time, the universal alchymist, decompose the whole.

I cannot now conclude without venturing a short address to those for whose sake this was attempted.

Ye hopes of future years! whose growing prospects have been taking root ever since your infant forms beguiled a mother's sorrows, increased a father's views, or occupied a faithful guardian's gathering cares!

To each of you I now appeal! for surely as soon as you began to put forth the tender bud of thought,

before the beams of reason had shone sufficiently refulgent to expand those thoughts into branches, and display the bloom of science, as at this moment, before this vernal season of your life had pointed summer! it was found expedient to ingraft on your opening mind a slip from experimental knowledge, "to teach your young ideas how to shoot." And still this task is far from ended, and thyself must now begin to act in some degree, while pliantly you yield your own untaught opinions to the ripened judgment of your parents, guardians, or preceptors.

I hope you will remember, that whether you are submitting voluntarily, or compulsively, to the needful task of mental improvement, never repine; though as yet your studies appear unproductive of pleasure to the extent you hoped for, be assured, that this ought to be esteemed greatly in favour of furthering your progress; for while the pleasures still invite your advances afar off, the prospect should stimulate your perseverance; that by pursuing with increasing earnestness, you may have your mind more enlarged and prepared for the enjoyment of those sure gratifications which must reward your industry, when the task you are engaged in, is ended. Let no thirst for useless idle pleasure, none but the necessary exercises contributory to health, rob you of those hours, the right employment of which, is so essential to your future prospects in life.

Whatever allotment of arts, or sciences, your friends have in their wisdom afforded you, be sure to pay equal attention to. Try to divide each of your own six days so prudently, as to devote a part to each study; for each should daily be attended to, or the ideas which have received birth to day will be lost, for want of being brought into use while alive in the memory: by such misconduct, the principles of the neglected science, will become so faint and scattered, that you cannot select and arrange them sufficiently at one short period to accomplish any desirable purpose. Though drawing is perhaps comprehended under fewer distinct laws, and such as are less complex, in general, than those in almost any other art, yet the appropriate choice of them for any given purpose, ought to be so judiciously made, that it is expedient the mind should be engaged in the pursuit daily, in turn with other acquirements, like music, its sister art; and, for the like reason, that the hand may become obedient to the eye; and that the eye may prove the faithful index of the cultivated mind, so that the faculties engaged therein may, by frequent exertions, be brought to act in perfect unison.

I think it highly expedient that I caution you against an error, which frequently proves a quicksand to many; it is the dangerous allurements of colours. Too great a number are suffered to trifle away their irretrievable time in vain conceits concerning them;



and are led to imagine that in them are to be found all the most valuable mysteries of the art. This is a fatal delusion ! for without a correct outline, and a judicious distribution of light and shade, depend on it, the colours look far more beautiful on your palette, or in your colour box ; because there they appear in perfection ; but on a defective ill-shaded drawing they never can. I further hope, that none of my readers who wish to excel in drawing, will think of descending so low as to waste their valuable moments in the unpardonable folly of trying to prepare colours ; for after such an abuse of their nobler talents, I should have but little hopes of their rising to eminence as artists : besides, it is so needless, as well as hopeless, to venture an attempt, without knowledge, where exquisite skill has already performed all that is wanted for their use.

Not that I think it at all degrading, if an artist of experience wants the aid of a particular colour, varnish, or pencil, to make or prepare such to answer his immediate purpose : but for learners of drawing to break from their studies, for such pursuits, would be like a bird leaving a tree of delicious fruit, to pick up crumbs with fowls of heavier wing, though it would be commendable policy to descend for this intent in a hard winter.

If now I have made good my promise to my readers, as I hope I have, by making them acquainted

with the first leading principles, and having endeavoured to assign reasons why they should be attended to from the first, and shown the benefits arising therefrom, by which they may judge of the progress made by those whom nature or friendship have consigned to their care, then I have only to hope that what I have subjoined will also be favourably received.

Our charge can in no case be fuller accomplished, than in the endeavour to guard against their being robbed of that portion of time which alone can be spared out of this short life, for the growth and improvement of that most valuable part of their existence, the mind.

It must appear evident to every thinking person, that one bad example set, or one bad principle disseminated, often does more injury to young minds than an aged life can eradicate.

How important then must it be ! for a parent or guardian to be scrupulously circumspect in making choice of teachers in all departments, that they may choose such as are well informed, and whose liberality of principle makes them zealous in their professional capacities, that such part of the rising generation as are committed to their care, may be future ornaments of society, and living monuments of their faithfulness and skill. And if such teachers are masters or governesses of seminaries, and every assistant

therein engaged, have abilities fully adequate to the duties they engage in, and do all really feel the same interest at heart, then will each add weight to the good precepts of the others, and jointly finish the minds of your youths, in virtue and science : so shall the next generation, when matured, be the glory of the present, and a shining example to the future.

If this be true, every one concerned will, no doubt, feel it their pleasure as much as their duty and interest, to inquire into the scientific abilities and moral characters of the whole establishment: for such bodies of the community as will bear this scrutiny, are an honour to the nation they belong to, and treasures to the neighbourhood they dwell in. And where, to crown the whole, true scriptural religion reigns in each faithful breast, under such teachers, and amidst such illustrious examples of piety and virtue, the liberal arts and sciences must bloom a fairer flower : while a strict adherence, on the part of the well-inclined student influenced thereby, will be most promising to produce the fruits of happiness, here and hereafter.

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